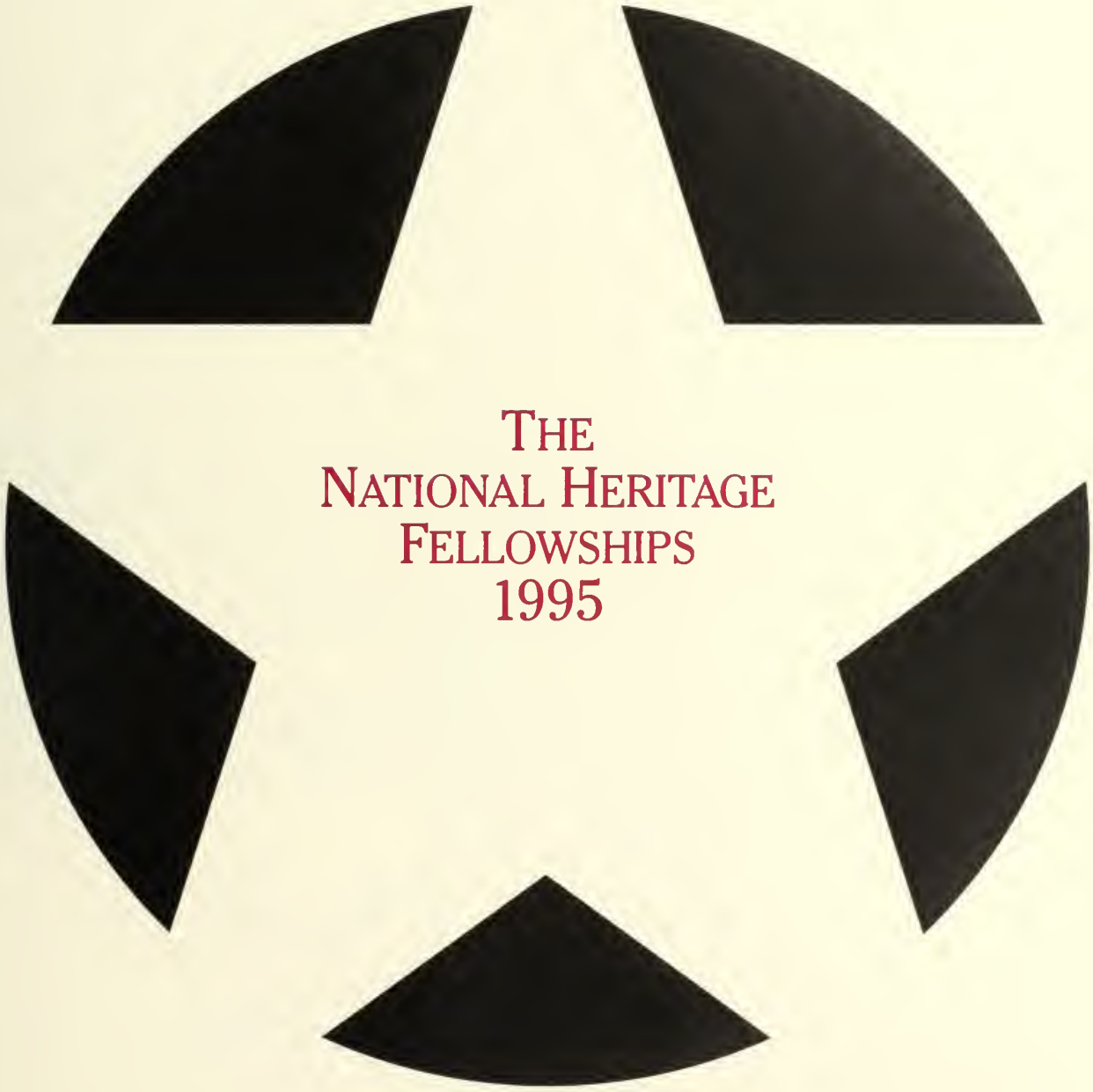
The National Heritage Fellowships 1995



THE NATIONAL HERITAGE FELLOWSHIPS 1995

THE NATIONAL ENDOWMENT
FOR THE ARTS

FOLK & TRADITIONAL ARTS PROGRAM

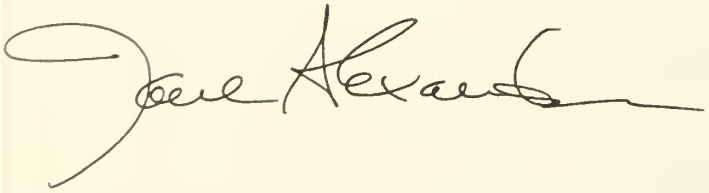
THE NATIONAL HERITAGE FELLOWSHIPS 1995

NATIONAL ENDOWMENT FOR THE ARTS

THREE decades of honoring, celebrating, and nurturing American creativity—this very day, the National Endowment for the Arts commemorates the 30th year of its own creation on September 29, 1965. And what better way could there be to pay tribute to the magnificent, lively, and multifarious panoply of American artistic accomplishment than to take part in the annual celebration of the National Heritage Fellows!

Tonight we honor and present to you 12 esteemed individuals who represent 12 different artistic traditions and hail from 11 different states. Each emulates a firm belief in the inestimable value of tradition in our lives, expressed so aptly by First Lady Hillary Clinton who in presenting last year's National Heritage Fellowships said "strong roots bear fruits." The Heritage Fellows have worked in many ways to keep the roots of their traditions firmly planted in our nation's cultural life—passing their knowledge and skills on to younger generations, taking the level of artistic achievement to new heights, creating new innovations that keep their artistic heritage in tune with a constantly evolving society, and many other ways.

When the National Heritage Fellowships were first awarded in 1982, New Mexican wooden *santo* carver George López was among that group of recipients and said, "When you honor me with this award, you honor all those who came before me." This generosity of spirit is the hallmark of folk artistry, and it is in this spirit that tonight we honor not only these individuals, but the traditions they represent, and the generations of artists who came before them to create their precious inheritance as well. It is also in this spirit that we take the opportunity on the Arts Endowment's 30th birthday to admire and to give homage to all those who through their creative spirit, their determination, and their support have contributed to the exciting, challenging, and rewarding cultural life of our nation. Congratulations, National Heritage Fellows, and happy birthday, National Endowment for the Arts!

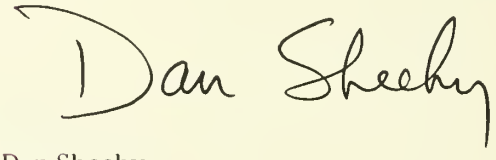


Jane Alexander
Chairman

ON behalf of the National Endowment for the Arts' Folk & Traditional Arts Program, welcome to the 14th annual concert presentation of the National Heritage Fellows! Each of the 12 traditional artists you will meet this evening has been nominated by a fellow citizen, selected by a national advisory panel of experts in the folk arts of the United States, and reviewed by both the National Council on the Arts and the Arts Endowment Chairman. They have been deemed worthy of national recognition based on three criteria: artistic excellence, authenticity of style, and contribution to the well-being of the tradition they represent and to the cultural life of the nation.

While, by definition, folk arts are forms of expression passed on within groups of people and thus shared by many, the intensity and perseverance with which these extraordinary artists have practiced their art is matched by few. Passamaquoddy Indian basketweaver Mary Gabriel, one of last year's Fellows, put it quite clearly when a well-meaning journalist asked her if making baskets was her hobby. She animatedly replied, "Why—not at all. Making baskets is my life!' While the Heritage Fellows come from a wide range of backgrounds and carry on quite different forms of artistic expression, they all share this same dedication to excellence, to tradition, and to the deep cultural values which they embody and uphold.

Tonight, they invite us into their artistic worlds to learn more about themselves, their art forms, and their cultures. Let's accept the invitation with a stirring round of applause for—the 1995 National Heritage Fellows!



Dan Sheehy
Director
Folk & Traditional Arts Program

Master of Ceremonies

Roger Welsch is a folklorist, humorist, author, and television personality. He regularly hosts the "Postcards from Nebraska" segment of "Sunday Morning" on CBS, bringing glimpses of life in and around his farm in Dannebrog, Nebraska to millions of viewers. His book *It's Not the End of the Earth, But You Can See It From Here: Tales of the Great Plains* tells humorous and moving stories of life in the rural Great Plains. He served on the Folk Arts Program advisory panel from 1978 to 1980 and was its chairman in 1980.

Above: Roger Welsch, photo by Ray Pickthorn

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Bao Mo-Li
Photo by Timothy Chang

Bao Mo-Li

THROUGHOUT Asia, there are many traditions in which a central focus of musical acumen, taste, and dexterity is the special relationship of a solo singer wedded to a lead instrumentalist. A high level of skill may be required of the instrumentalist to support the singer in interpreting and embellishing the melody. In China, the most prominent of these traditions is found in the pairing of actor/singers and lead instrumentalists in Beijing-style "opera." This complex of moral-filled drama based on historical intrigues, ornate costumery, a repertoire of stylized movements, acrobatic skills, song, and a small orchestra of gongs, drums, bowed and plucked string instruments, and, occasionally, "flutes" and multi-reed "oboes," has roots deep in regional folk theater. Since the 18th century, when a series of emperors favored it, the Beijing-style form has predominated over other regional forms throughout China and in Chinese communities abroad. The United States has been host to many practitioners of Chinese opera since the major migrations in the 19th century, and today, many of the most celebrated Beijing opera performers make their home here. One of those is Ms. Bao Mo-Li, renowned *jing-erhu* (two-string-"violin") player, master teacher of the Mei Lan-Fang school of singing, and pioneering female instrumentalist.

Bao Mo-Li (Bao being her family name) comes from a well-known traditional Chinese opera family from Shanghai. Her uncle, a devoted amateur singer, and her brother-in-law, a well-known jing-erhu player, were faithful keepers of the singing style shaped by Master Mei Lan-Fang. Their deep devotion to Beijing-style opera and to their model, Mei Lan-Fang, moved Ms. Bao to take up the tradition at the age of 12. In 1963, at the age of 13, she joined the first instrumental music class for females set up at the Shanghai Traditional Opera School. (Previously, instrumental music performance had been almost exclusively the domain of men.) She was selected among the many competitors to be taught the jing-erhu, the larger of the two stick-bodied, two-stringed "violins" that both accompany and lead the singers. A jing-erhu master must possess a deep understanding of the many schools of singing and the hundreds of traditional melodies sung by different character types, as well as specialized knowledge of the styles of vocal production and ornamentation of certain preferred schools of singing and interpretation, and even close familiarity with the personal styles and nuances of particular singers. After seven years of intense study, Bao Mo-Li distinguished herself as a leading performer in the Mei style, that centered on the important *qing-yi* character, the young or

middle-aged woman personifying the highest Confucian-refined ideals. Because of her extraordinary talent and accomplishment, she was invited to stay on at the school as a master teacher. But her future was to join the Shanghai Beijing Opera Company where she accompanied the most admired actors and actresses, refining her skills even further in accommodating their specific personal styles. Bao Mo-Li subsequently toured widely in China and the United States before coming to settle permanently in New York City.

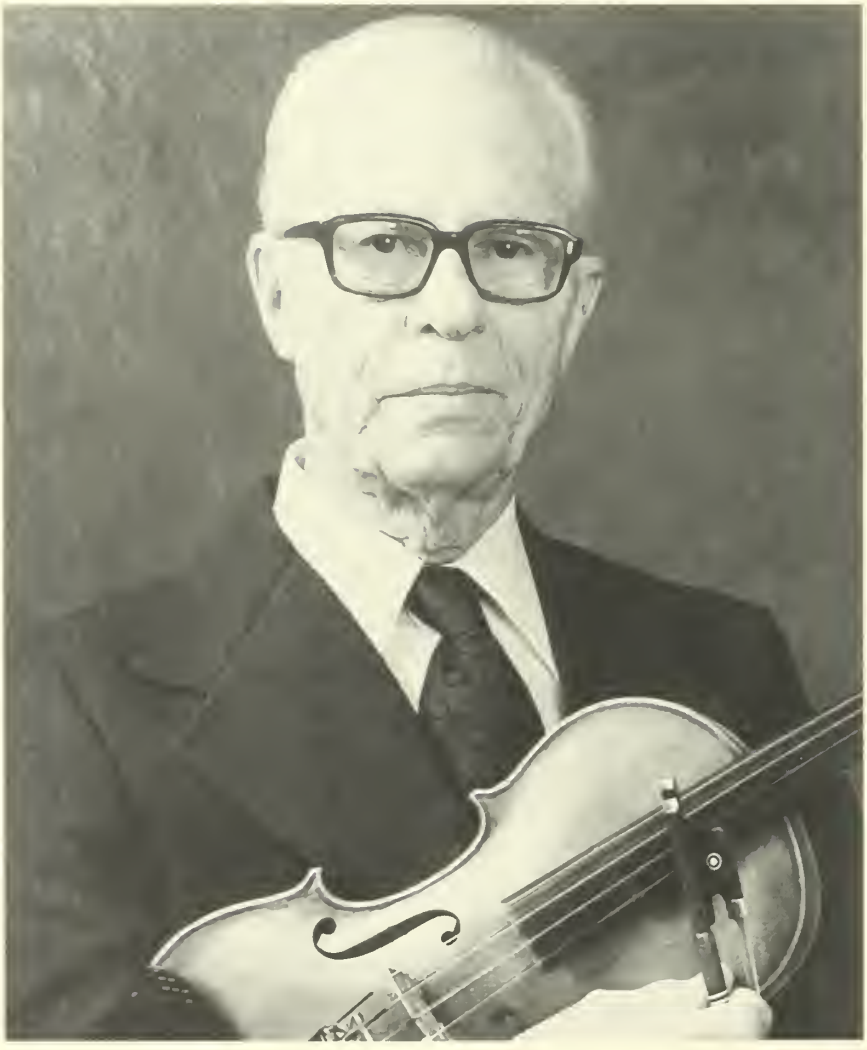
In the United States, Bao Mo-Li is much in demand as a lead instrumental performer, as a teacher, and as a vocal coach. She regularly accompanies several of the Beijing-style opera groups throughout the Mid-Atlantic region. In addition to the greater New York City area, performance offers have taken her to Washington, D.C., Los Angeles, San Francisco, Houston, and other American cities. Her recordings have been widely praised, especially those aimed to guide aspiring amateur singers in learning the subtleties of classic song types. Because of her extraordinarily deep familiarity with China's top singers, Bao Mo-Li is sought out as a master instructor in singing as well as in jing-erhu and *jing-hu* (the smaller lead violin) performance.

Mary Holiday Black

While Navajo rugweaving and silversmithing have long been prized internationally for their striking beauty and superior workmanship, Navajo basketry, until recent decades, went largely unnoticed by non-Navajo consumers. Beginning in the late 19th century, Navajo basketweaving, of both utilitarian and ceremonial use, went into a severe decline. Strict taboos dictating when and how the tray-shaped ceremonial "wedding baskets," or *ts'aa'*, might be made greatly limited the capacity of Navajo women to produce them, and the more lucrative rug market siphoned off many artists who might otherwise have been basketweavers. It has been estimated that in the 1960s, only about a dozen active weavers remained, and Navajos had long become accustomed to purchasing ceremonial baskets from their Ute and Paiute neighbors. But in the 1970s, innovations in basketry design, fabrication, and use led by women such as Mary Holiday Black and her family sparked a renaissance of Navajo basketweaving, both internally for ritual and personal use and for sale to discerning museums and aficionados.

The Black family lives high atop the Douglas Mesa near the northern boundary of the Navajo reservation in Utah's Monument Valley. Women in this community of several families have long kept the tradition of weaving ceremonial baskets at the same time they

Mary Holiday Black
Photo by Eileen Benjamin



Lyman Enloe
Photo by Ted Houb

wove rugs to sell to local trading posts. At the age of 11, Mary Holiday Black, the daughter of a rug weaver and a medicine man, learned to weave rugs from her mother and baskets from a friend of her grandmother. She learned not only the techniques of gathering, cutting, dying, and weaving the willow (sumac), but also the rich store of meaning associated with the baskets. Later, when rug weaving offered greater economic incentive, she nevertheless kept active at basketweaving by passing her skills on to her 11 children. Nine of them and their families are active basket makers.

In the 1970s, encouraged by a burgeoning Indian art market and local traders, Mary Black focussed her creative work on basketweaving and introduced several innovations that proved critical to the tradition's revival. First, she stretched the traditional limitations of design, keeping the traditional black, white, and red color scheme, but expanding the baskets to a size too big for ceremonial use. Some of her coiled-tray "wedding baskets" reached five feet in diameter, and some of her jars (the other principal extant Navajo basket type) expanded far beyond past norms. Later, she took up the vegetable dyes that she had learned from her mother, creating subtle hues and shades not possible with artificial dyes. She introduced new motifs gleaned from prehistoric Anasazi and Mimbres pottery and rock art and from other tribes of the Southwest. This pictorial style alludes to mythological scenes, figures of religious significance such as yei-be-cheis, other important Navajo beliefs, legends, or everyday life, prompting many to label them "storybaskets." "There are many basket stories," says Mary. "If we stop making the baskets, we lose the stories."

Lyman Enloe

On June 17, 1987, then-governor John Ashcroft signed into law House Bill No. 630 making the fiddle the official musical instrument of the state of Missouri, joining the bluebird as the state bird, the dogwood as the state tree, and "The Missouri Waltz" as the state song. This designation certainly seems warranted, as a recent statewide survey identified over 300 active fiddlers playing in a variety of regional musical styles. Citizens of the Show-Me State might not agree about who would be the best fiddler in the state, although the almost weekly local fiddle contests in the state indicate that many seem to be intent on finding out, and probably there would be some serious discussion among Missourians as to what regional style of fiddling—Ozark, central Missouri, or northern Missouri to name a few—is preferred.

Fiddle cognoscenti in the state would agree that Lyman Enloe is a true master of

the Missouri fiddle tradition. Born in 1906 in Cole County on the northern edge of the Ozarks, Enloe grew up in a musical family. His father Lige Enloe was a renowned fiddler who played for square dances throughout the region and Lyman got his training playing guitar back-up for his father, his older half-brother Wade, and his uncle "Pink." By the late 1920s, Enloe was playing over Station WOS (Watch Our State) radio on programs broadcast from the dome of the state capital building in Jefferson City. Exposure to many of Missouri's top fiddlers, including Tony Gilmore, provided Enloe with a broad repertoire of traditional fiddle tunes of the region with a playing style that has been described as "pure, clean, sweet notes with a bowing arm of rolling molasses."

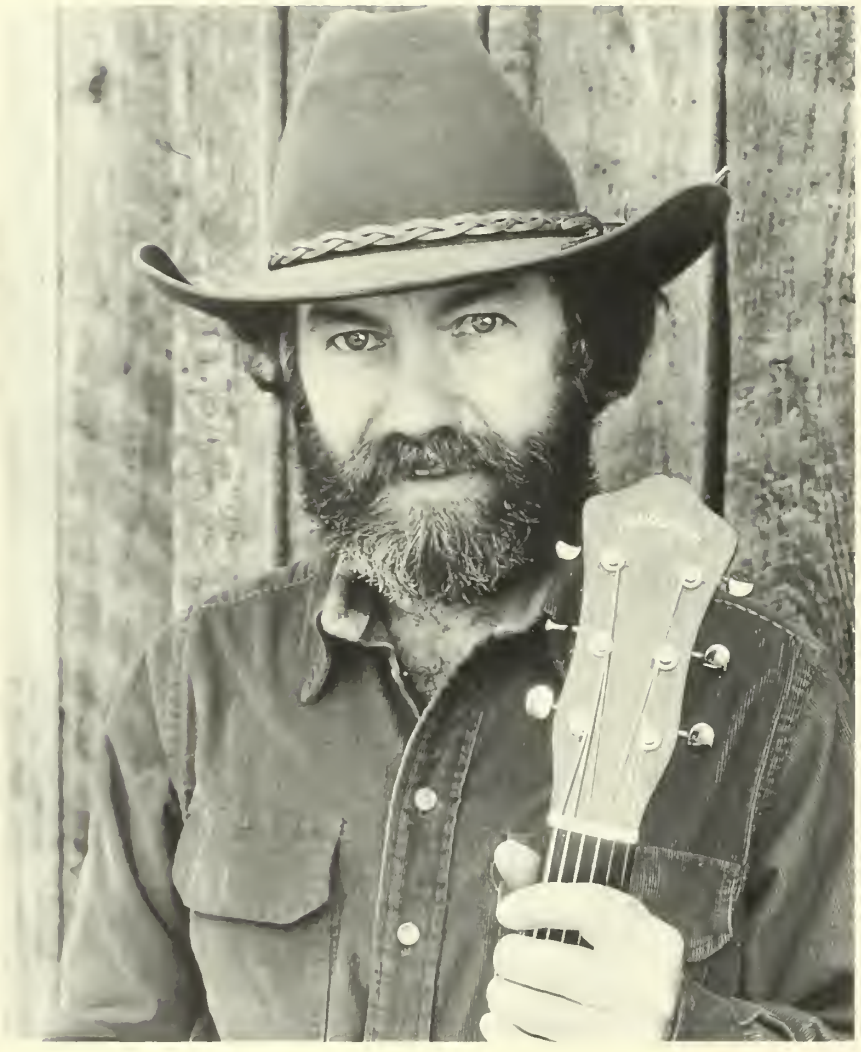
In the 1940s Enloe and his family of nine children moved from the farm to Kansas City, where he found work as a painter, but he continued to fiddle in a popular square dance band. He recalls having played once for a dance with 32 sets (each set is comprised of four couples) on the floor. In the 1970s he began to play with a Kansas City-area bluegrass band called the Bluegrass Association. Lyman stuck with his tasteful fiddle styling, drawing heavily on a traditional repertoire, and the group backed him on an influential album, titled "Fiddle Tunes I Recall." Today many of the rare tunes Enloe did recall have become part of the fiddle repertoire around the country because this obscure regional recording was distributed nationally by County Records at the suggestion of National Heritage Fellow Kenny Baker. Baker has said: "Lyman Enloe is one of the finest old-time fiddlers I ever ran into... When I hear him, I don't have to guess who it is." In 1984 and 1985, Enloe was named the "Old Time Fiddler of the Year" by the Society for the Preservation of Bluegrass Music in America.

Although the illness and death of his wife led to a period during which Enloe's fiddle was silenced, today he continues to teach younger musicians and entertain at jam sessions in his home. Nancy Cardwell, a Missouri writer, has noted: "If eagles were meant to fly, Rembrandt was meant to paint, Baryshnikov was meant to dance, and Monroe was meant to sing high tenor, then surely Lyman Enloe was meant to fiddle."

Donny Golden
Photo by James Salvesen

Donny Golden

The highly intense, athletic, and complex form of dance called "step dancing" is the most visible traditional Irish performing art in the United States. Rooted in 18th-century Ireland, the tradition of dance and of schools led by dance masters was brought whole cloth to the United States along with the nearly 10 million Irish immigrants who arrived over the past



Wayne Henderson
Photo by Gerald Anderson

century-and-a-half. In the 19th century, Irish "jig" dancing, as it was then called, was a standard feature of American popular theatrical forms of minstrelsy, variety theater, and vaudeville. During all this time, the artistic primacy of dancers from the mother country went undisputed—that is, until 1970. It was that year that Donny Golden of Brooklyn, NY became the first Irish-American medal winner in both the *Oireachtas Rince na hEireann* (All-Ireland Dance Championship) and the *Oireachtas Rince na Cruinne* (All-World Irish Dance Championship), placing third and second, respectively.

Donny Golden was born in 1953 and raised in Brooklyn's generations-old Irish-American neighborhood. His Irish-born parents encouraged him to learn Irish dance, and at the age of seven he began studying with master teacher Jerry Mulvihill in the Bronx. Later, all eight of the Golden offspring (four brothers and four sisters) studied with the legendary dancer Jimmy Erwin in Brooklyn. Donny and his sisters Barbara and Eileen became accomplished step dancers, and in 1970, at the age of 16, Donny won a first place title in the highly competitive North American Irish Dance Championship. Over the next several years, he won similar titles at this event, including the coveted senior title. "His boundless athleticism, astonishing footwork, and dynamic stage presence," comments Greater Washington Ceili Club's President Michael Denney, have long made him "the consummate Irish step dancer in North America."

But more than as a competitor, it is Donny's role as a teacher, choreographer, and concert performer that led renowned Irish-American musician and folklorist Dr. Mick Moloney to label him "simply the most important dancer and dance teacher in the history of Irish step dance in America." Following his retirement from competition, he passed a series of rigorous examinations by the Irish Dance commission and became fully and formally accredited as an Irish dance adjudicator and teacher. He became a highly respected dance competition judge and was the first American to adjudicate the All-Ireland and All-Australia competitions. He opened his own school in Brooklyn in the late 1970s that since has become the largest in New York City. The scores of brilliant dancers his school has produced include many past, present, and most likely, future, world champion Irish step dancers. His choreographies are at the cutting edge of innovation within tradition. He is particularly known for his skill at bringing out the very best in the dancers he choreographs. "Bringing together the top dancers in America and fashioning brilliant new art in the thrill of performance has become Donny's stock-in-trade," says Moloney. Among the most important principles that guide both his teaching and performing is that dance

should always be linked to live music, maintaining the vibrancy, spontaneity, and high level of skill that is so often diminished when dancing to taped music.

Unlike many step dancers, Donny Golden has continued to perform, long after retiring as a competitor. Since 1978, he has been a member of the top ensemble of Irish traditional performing artists in the United States, The Green Fields of America. Since 1990, he has at the same time been a regular guest dancer with the only all-women's group in Irish music, Cherish the Ladies. He has toured nationally with the acclaimed Irish ensemble the Chieftains and has performed in hundreds of concerts throughout the United States over the past 17 years. He toured Africa and Asia under the auspices of the United States Information Agency. At the major annual Irish Festival at Wolf Trap, he has long been both performer and choreographer of the festival's featured step dance segment. Every year around St. Patrick's Day, he brings hundreds of dancers from New York City dance schools to Radio City Music Hall for the largest annual extravaganza of Irish dance in America.

Wayne Henderson

As the cost-effective and prolific methods of factory production were a boon to the profit- minded, they also redefined the relationship between consumer and producer, leaving little room for the small-scale-production individual craftsman in American economic life. Among most musicians today, for example, little thought is given to the individual makers of their factory-produced instruments, and when individual luthiers are recognized, they are often associated with another country or another century. A major exception to this is found in the unflagging world-wide respect for American makers of fretted string instruments—guitars, mandolins, banjos, and the like. While in the 20th century companies like Martin and Gibson have held sway over most professional-quality guitar production, the long American tradition of local makers of great resourcefulness, ingenuity, individuality, and pride in workmanship has prevailed. But few compare to Wayne Henderson in their excellence and in their abiding concern for integrity, community, and tradition.

Wayne Henderson hails from Rugby, Virginia, in the White Top Mountain area of Grayson County near the North Carolina border. He comes from a family of craftspeople and musicians. Not having much cash income and living in one of the most remote areas of the Blue Ridge Mountains, his family made crafts mainly for home use. Two exceptions were his grandfather, who was a coffin maker, and his mother, who made toys for sale in the region. Wayne's father and uncle were musicians who for a time played in the string band of Estil Ball, a renowned guitar player of the region who was recorded by John and Alan Lomax earlier in the century. Wayne admired Mr. Ball's music and was impressed by his guitar, a steel-string Martin. Wayne wanted to play guitar, but he couldn't afford a Martin, so he ordered one from the Sears catalogue. The mail-order instrument was a sad disappointment, one that helped launch him on his career as a guitar maker. His first attempt at making a guitar out of a drawer bottom from his mother's dresser and some black sticky stuff his father used to glue weatherstripping to the car door, failed. "I had that guitar almost done," he said, "and I left it shut up . . . one long, hot day. Well the sun got to working on that rubber glue and when I came back I found that thing had blossomed out like a morning glory."

He was directed to his second mentor, the late great string instrument maker Albert Hash, who lived a few miles away and who was respected widely for the superior quality of his work, for his modesty, and for his generous encouragement of aspiring young instrument makers. He looked to Mr. Hash for guidance regularly up until Hash's death in 1982. Wayne's first instrument was made from a mahogany door. When he finished his second guitar, somebody bought it for some tools and cash. "Ever since, somebody's

Bea Ellis Hensley
Photo by Cedric N. Chatterley

wanted one as soon as I get it finished." Indeed, Wayne Henderson's exquisitely fashioned steel-string guitars are so much in demand that the waiting list is two years. He resists the temptation to convert Henderson Hand-Crafted Guitars into a more lucrative operation by moving to a more urban area or starting a factory; instead, he prefers to remain rooted in the rich culture of his region, spending half of each day as a rural mail carrier.

Wayne Henderson is also an accomplished guitarist. He has won over 300 ribbons at various fiddlers' conventions, including first place at the venerable Galax (VA) event 12 times. He was featured on the National Council for the Traditional Arts "Masters of the Steel String Guitar" tour, and has toured internationally with the United States Information Agency. He has performed at Carnegie Hall, the Smithsonian Institution, and for "America's Reunion," during the 1992 Presidential inauguration. Most often, though, he stays at home where he plays at his guitar shop and for local events.

Bea Ellis Hensley

American blacksmithing underwent a dramatic transition in the first half of the 20th century. In the era of the horse, the blacksmith's ability to forge and repair shoes for horses, wheels for carriages, plow points, axes, and a host of other indispensable objects made him essential to any community. There was a time, says North Carolina blacksmith Mike Hensley, when "every fork in the road had a gristmill and a blacksmith." But the advent of the automobile and the tractor put an end to much of that need, and blacksmiths either learned to put their skills to additional uses or were forced to take up a new profession. In North Carolina, some became mechanics, some went back to farming, and some went to Detroit to work on assembly lines. Mike Hensley's father, Bea Ellis Hensley, took up the blacksmithing profession during this time of change, and became a master of both utilitarian and ornamental work, straddling the two major eras of blacksmithing.

Born the son of a Baptist preacher in Higgins Creek, Tennessee, in 1919, his family moved to Burnsville, North Carolina, when Bea Hensley was a young boy. He grew up next to the blacksmith shop of Daniel Boone VI, a direct descendant of the famous frontiersman and the latest of a long line of blacksmiths going back to England. His attraction to Boone's forge was irresistible. "I just loved the sound of the anvil and to watch him work and make all of the fancy stuff that he made." His mother told the story of how, when she wanted to keep him occupied, all she had to do was start a nail in a board and he would hammer on it and try to drive it

through. As soon as Hensley was old enough, Boone took him on as an apprentice, teaching him the full range of skills demanded of blacksmiths. Like his teacher, he excels at both utilitarian and ornamental ironwork, usually combining the two in projects such as knives, andirons, firesets, railings, floor lamps, and gates. He also became proficient at an ancient "hammer language"—a means of communication between the smith and his striker through beating certain rhythms on certain parts of the anvil. Says Mike, "When he strikes on the heel, I work the right side alone. When he hits the horn, I work the left-hand side. Back and forth on the horn means to draw it out longer . . . . How hard he hits, directs how hard I hit. With that little hammer lick, he tells me five different things to do." Hensley believes that the version of the hammer language he learned and passed on to his son Mike can be traced back to Boone's English blacksmith ancestors. In 1937, Daniel Boone VI received the contract to do the restoration ironwork at Colonial Williamsburg, and after World War II, Hensley joined him to finish the work himself in 1953.

Bea Hensley passed on his skills to his son Mike, who today is a full partner in the Hensley & Son Forge, located since the early 1950s adjacent to the Blue Ridge Parkway in Spruce Pine, North Carolina. The new location made a major difference in his economic and artistic well-being. "It meant the difference between whether your family had a $35 washing machine or had to wash clothes by hand....The Parkway opened up a whole new life. I tell people that you could sell Henry Ford a Chevrolet if you had him on the Parkway....Used to be, we was limited in what we could do. You just got maybe three or four fireplace orders a year. But eventually you are doing just your artwork, your craftwork. You're doing what you love."

His work is now found in virtually all 50 states and in many foreign countries and is on display in the Pasadena (CA) Museum of Fine Arts, the North Carolina Museum of History, the Governor's Palace at Colonial Williamsburg, the Biltmore Museum of Crafts, and the Smithsonian Institution. He demonstrated his craft at the first Smithsonian Festival of American Folklife in 1967, at the openings of the Peaks of Otter and the Linn Cove Aqueduct for the Blue Ridge Parkway, and for 25 years at the North Carolina State Fair in Raleigh. He has been featured in *National Geographic* and *Southern Living*, and he appeared on the covers of *Tar Heel Magazine* and *State Magazine*. In 1993, he was honored with a North Carolina Folk Heritage Award.

Nathan Jackson
Photo by Hall Anderson

NATHAN JACKSON

By definition, traditional artists are those that in their form, function, and meaning carry the past into the present. They embrace the deep, life-affirming values of the group they represent and express them in the concrete, recognizable, aesthetically pleasing media we usually call

traditional art or folk art. But this does not mean that the traditional or folk artist slavishly reproduces facsimiles of the facsimiles inherited from previous generations. The relationship between artist and tradition is much more complex, much more dynamic. In most traditions, even the most conservative, the individuality of the accomplished artist is clearly discernible. And in some traditions, innovation is expected of the best artists, though always tempered by the meaning-giving boundaries of tradition.

Among the Native Tlingit people of Alaska, wood carver Nathan Jackson is the embodiment of this balance between tradition and individual creativity in art. Born into the Sockeye Clan on the Raven "side" of the Chilkoot-Tlingit tribe in Southeast Alaska, Jackson was taught tribal ways by his clan uncle and grandfather. Art is an integral part of the Tlingit social system, which is made up of clans, and many of the design motifs of Tlingit art are generated from clan crests (e.g., raven, eagle, killer whale, beaver) that identify tribal units, as well as from traditional stories. An accomplished traditional artist must understand the metaphorical meaning of these symbols and stories, and a totem carver must know the protocol involved in commissioning, carving, and raising a totem pole. Nathan Jackson is a traditional dancer and an esteemed bearer of Tlingit values as well as a master woodcarver, metalsmith, and creative artist. "Nathan's artistic sense has led him to exemplify the old Tlingit traditions in the style of his work, and yet he has consistently shown a creative and innovative sparkle in the way he brings his creations to life," said Northwest Native art authority Bill Holm.

After completing his military service in Germany in 1959, Jackson started carving miniature totem poles during a bout with pneumonia that diverted him from his commercial fishing activities. He was good at it, and found that he was good at painting, too. He went to the Institute of American Indian Arts in Santa Fe, NM to hone his talents, and later he met Northwest carver Duane Pasco and was inspired to learn how to use the adz in carving large pieces. Today, Nathan Jackson's large totem poles, wood panel clan crests, masks, canoes, carved doors, and small items such as formline bracelets in silver and gold are found in the Sheldon Jackson Museum in Sitka, the Anchorage Historical and Fine Arts Museum, the Alaska State Museum in Juneau, the University of Alaska, the Totem Heritage Center in Ketchikan, and numerous other museums in the lower 48 states, England, and Japan.

During his more than 30 years of work, he has also been willing to share his wealth of knowledge with others learning the Tlingit traditions; he has taught several apprentices through the Alaska State Arts Council's Master Artist and Apprenticeship program, has offered workshops and demonstrations on countless occasions throughout Alaska and the Northwest, and represented his state at the Smithsonian Festival of American Folklife in Washington, DC. In recognition of his work, the University of Alaska, Southeast awarded him an honorary Doctorate of Humanities.

As a role model who always represents his culture with dignity, respect, and exquisite craftsmanship, he has been at the forefront of the revitalization of traditional Tlingit art and has attracted many promising young artists to the tradition. Success and recognition have not diminished his modest and unassuming nature, however. "I can't say much for myself," he once reflected. "I try to perfect my work and improve as I go along. My aim is to continue working and continue spreading my reputation as a carver and as an artist—as would a person who has any type of job."

Danongan Sibay Kalanduyan

The past two decades have witnessed an American renaissance of Filipino culture. Filipino communities throughout California (where Filipinos constitute the largest Asian population group), coastal Washington state, and greater New York City

Danongan S. Kalanduyan
Photo by Dean Wong

have renewed their ties to age-old performing arts traditions. In Seattle, San Francisco, Los Angeles, San Diego, and New York City, regional folk dance, *rondalla* (a string ensemble of Spanish derivation) music, and music of the *kulintang* ensemble (centered on the instrument of the same name consisting of eight tuned, knobbed gongs suspended in a wooden frame) have become mainstays of cultural life and public symbols of Filipino identity. The kulintang, thought to have been brought from China in the third century of the Christian era, is looked to as the "deepest" of the performing arts traditions. Related to the Indonesian *gamelan*, the kulintang is today rooted exclusively in the Muslim cultures of the southern island regions of Mindanao and Maguindano.

Danongan Kalanduyan is a master of all aspects of the Maguindanao tribal style of kulintang music and has been a central artistic figure in virtually all major Filipino-American communities for nearly two decades. Born in the fishing village of Datu Piang in the Cotabato area of Mindanao, he was raised in a strongly traditional musical environment. "If you were born in my village you'd hear no Western music, just traditional music," he says. "The music was everywhere and for everyone, not just as entertainment, but also as an accompaniment to rituals and ceremonies. I didn't need a tutor; it just automatically came into my head, day and night. I learned it through exposure, through listening." Like many kulintang musicians, he began by steadying the large *agung* gongs when they swayed back and forth as the older musicians struck them. At the age of seven, he began to study the other instruments—the kulintang, the *dabakan* goblet-shaped drum, the small *babandir* "timekeeper" gong, and the *gandingan* four-gong set—from his grandmother, father, uncles, and cousins. As a young man, he won island-wide competitions on the gandingan and became widely recognized as a master musician. In 1971, he toured the Far East with the Darangan Cultural Troupe.

In 1976, a Rockefeller grant brought Kalanduyan to the University of Washington in Seattle as an artist-in-residence in the ethnomusicology program headed by Dr. Robert Garfias. He has resided in the U.S. ever since. Word of his presence spread among Filipino communities, and he was soon very much in demand as a performer and as a

Robert Jr. Lockwood
Photo by James Fraher

guro, or "teacher." He has taught and performed with virtually all of the American kulintang ensembles. His missionary zeal and endless patience have brought success in his efforts to make his cherished musical tradition a respected part of American life. In the words of Los Angeles-based World Kulintang Institute director Eleanor Academia-Magda, "he can pride himself in exposing kulintang to the masses in America, which he has quietly done almost single-handedly." It is ironic to some that kulintang music, almost entirely confined to a small Muslim minority in the Philippines, has been enthusiastically embraced by scores of young Christian Filipino-Americans for whom, through its pre-Hispanic, pre-Muslim roots, it now serves as a cultural icon of pan-Filipino-American unity.

Danongan Kalanduyan has been a featured artist in performances at major venues such as the Hollywood Bowl (with the Los Angeles Philharmonic), the Metropolitan Museum of Art in New York, and the Kennedy Center, as well as in countless concerts and festivals throughout the United States. In 1990, he served as a master artist in the California state apprenticeship program. In his own view, passing on the tradition is his foremost goal. "I feel that transmitting the knowledge I possess is important for Filipino Americans everywhere, not only to preserve what may be the only authentic Filipino musical form, but also to encourage Filipino Americans to maintain contact with their cultural heritage."

Robert Jr. Lockwood

One of the greatest laments of Delta blues devotees is that the legendary guitarist and singer Robert Johnson died so young. His remarkable talent at playing both lead and accompaniment and at capturing the essence of many styles of guitar playing, his high, searing vocal style, and his personal charisma made him a defining figure in the early history of the Delta Blues. He was truly a legend in his own time. Following his death under mysterious circumstances in 1938 (it is said that he was poisoned or shot by a jealous rival or by a spurned lover), many musicians have been quick to say they knew him or played with him, but only one can say that Robert Johnson actually taught him how to play—Robert Jr. Lockwood.

Blues guitarist Robert Jr. Lockwood was born in 1915 in Turkey Scratch, Arkansas, and lived in Helena, Arkansas; Memphis, Tennessee; and St. Louis, Missouri. His grandfather was a preacher, and as a child he learned to play the organ. He liked the blues, but he didn't play them when his grandfather was around. "I couldn't play when he was there 'cause he was a preacher. I liked the

blues and was playing them on organ. We all [in the family] played them on organ. My grandfather didn't know it." This all changed when he met Robert Johnson. His mother, long separated from her husband, met Johnson when her son Robert was 13, and Johnson lived with her on and off for the next ten years. When young Robert heard him play the guitar, he said, "This is what I want to do....I learned how to play the guitar like Robert. And I didn't touch the organ no more." Within a couple of years, Robert Lockwood, Jr. (whose name was inverted to be Robert Jr. Lockwood because of his relationship to Robert Johnson) was playing at local house parties, street corners, and gambling establishments for pay to help support his mother. When he was 16, he teamed up for a while with another blues great, harmonica player Sonny Boy Williamson, with whom he later recorded and performed regularly on the influential radio show "King Biscuit Time." "We were the first ones to play amplified blues over the radio," he says. His musical fortunes over the next 60 years of his career took him to many places throughout the United States—especially cities along the Delta-to-Chicago axis— Japan, and Europe. When Lockwood lists the people he has played with over his career, it reads like a *Who's Who* of the blues and includes the likes of B.B. King, Muddy Waters, Otis Spann, and Johnny Shines.

In addition to his grounding in Johnson's Delta blues style, he took a liking to the music of Count Basie and Ray Charles. Perhaps as a result, his own playing over the years has tended to include more progressive, extended chord progressions than those found in traditional blues, and his melodic improvisations lean toward the jazz idiom. "*Rolling Stone* says I'm not a blues musician," he says. "Some people might say that Ray Charles isn't either, but he can play blues better than most, because he knows more. I'm the same way, a craftsman of music. I can play all different styles, and I'm very grateful that I had the ability to learn." Also atypical of most Delta blues is his use of the 12-string guitar. "My wife Annie bought me that 12-string. I ignored it at first, but when I heard the great chord sound it got, I loved it. Now that's all I play."

Robert Jr. Lockwood has many recordings to his credit, including two more recent releases on Rounder Records. In 1940, he recorded his well-known "Little Boy Blue" and other compositions with RCA Victor in Chicago, where he eventually worked as a studio musician for Chess Records for 17 years. He made other recordings on the Trix and Delmark labels and with companies in France and Japan. In 1960, he and his wife settled in Cleveland, Ohio. He continues to play concerts both locally and at festivals around the country, with one of his favorites being the annual King Biscuit Blues Festival in his home town of Helena, Arkansas.

Israel "Cachao" López

Music scholar John Storm Roberts once wrote that "Many Latin styles have arrived [to the United States] surrounded by the tinsel panoply that attends all massive fads, and have given rise to fairly frivolous and nonsensical spinoffs that have obscured both their importance and their dignity." One of those important Latin musical styles that Roberts championed is the Afro-Cuban *mambo*. While its enormous popularity as a swing orchestra-accompanied dance craze was sparked by the Cuban-born bandleader Damaso Pérez Prado in the 1950s, the more moderated original mambo actually was created in Havana more than a decade earlier. It was born of deep Afro-Cuban musical roots grafted onto the genteel dance form popular among those of Cuban high society, the *danzón*. The creators of this enormously influential musical innovation were the late Orestes López and his younger brother, Israel "Cachao" López.

Born in Havana in 1918, Cachao López was a musical prodigy raised in an extended family that boasted 50 practicing musicians. At least 35 of them were proficient on the instrument eventually to be preferred by the

Israel "Cachao" López
Photo by Sidney Baldwin

young López—the string bass— though he began on the *bongó* drums and learned the trumpet and piano as well. He joined the Havana Philharmonic at age 12, still needing to stand on a box to position himself next to his instrument. Later in his teens, he and his brother Orestes were bass and cello players, composers, and arrangers in the *charanga* orchestra "Las Maravillas," led by Antonio Arcano. The charanga, a uniquely Cuban ensemble comprised of flute, strings, and percussion instruments, was the medium for the performance of the danzón, a descendant of the 18th-century French parlor *contredanse*. In Cuba, the contredanse evolved to be first the *contradanza*, then the *danza habanera*, then the danzón, the latter being a rondo-form parlor dance with a more rhythmically energetic, improvised final section called *montuno*. Continuing a generations-old trend of "Afro-Cubanizing" the once stately and reserved European dance, the López brothers in 1938 moved this process a major step forward. They energized and made more prominent the final section by linking the bongos, the newly-added *conga* drums, and the bass in a driving, more African pattern, underpinning repeated melodic riffs and improvisatory soloing. The López brothers' innovative "mambo" (a word of unclear meaning, but of apparent African linguistic root) was not well received at first, and their group was not hired for six months as a result. After a period of exposure to their new music over the radio, though, a broader dancing public eventually came around, attracted by the style that was more in keeping with Cubans' strongly African cultural roots. Consequently, while the *danzón-mambo* was both new and revolutionary at the time of its creation, it also is said to have brought Cuban music more in line with its true cultural past.

Cachao is also credited with the creation and popularity of the *descarga*, or "Latin jam session." From 1957 to 1960, he brought together many of the most prominent Cuban musicians during the early morning hours after they got off work to play and to improvise with and for one another. Early recordings of these sessions had enormous impact in the creation of latin jazz.

Cachao went into exile in 1962, settling first in New York and later in Miami. In Miami, he lived for 16 years in relative obscurity, playing back-up bass in lounges and for weddings and mitzvahs. The past several years, however, have brought more of the recognition that he so clearly deserves. In 1992, actor and long-time admirer Andy García organized a concert

tribute to Cachao, and from that event he produced the film *Cachao: Como su Ritmo No Hay Dos (Cachao: Like His Rhythm There Is No Other)* that premiered at the 1993 Miami Film Festival. García also produced Cachao's recording *Master Sessions, Volume 1* that won a 1994 Grammy, with a second volume to be released in 1995. Cachao performed on Gloria Estefan's Grammy-winning recording *Mi tierra* and on the anthology *Forty Years of Cuban Jam Sessions*. Concert events in San Francisco, Los Angeles, Miami, Washington, DC, New York, and elsewhere have honored Cachao and his music.

Nellie Star Boy Menard

QUILTMAKING may be both the most widespread and the least known of Native American traditional arts. While the full details of when and how Native Americans took up this European domestic art form are not known, we do know that quilting was already practiced by some in Indian country as early as the mid-19th Century. Churches and church schools of various Christian denominations, government Home Extension Service Agents, the wives of resident Indian Service agents, and crafts training for economic development were undoubtedly important vehicles for introducing Anglo-American needlework skills to Native women. Over time, a variety of distinctive styles of quilt-making emerged, each reflecting tribal, regional, or local preferences for design, color, and social function of the quilts. One of the most celebrated of these styles is that of the Sioux of the Northern Plains, distinguished by the prominent use of the star pattern as its basic motif. Among the most distinguished Lakota Sioux quilters is Nellie Star Boy Menard of the Rosebud Reservation of South Dakota.

Born on the Rosebud Reservation in 1910, Ms. Menard's artistic talents were recognized early. When still a teenager studying at Flandreau Indian School, she was awarded a Pendleton robe for her blanket design submitted by her teacher to Pendleton Woolen Mills, in Pendleton, Oregon. After graduating in 1929, she was invited back to the school as a teacher of Indian arts. Although never officially credited, Mrs. Menard is widely known as the collector of most of the Sioux designs in the historic 1935 book *Quill and Beadwork of the Western Sioux*, by Carrie Lyford. Out of concern for the vitality of Lakota arts and for the economic well-being of Lakota artists, she started and ran the Arts and Crafts Shop in Rosebud from 1937 to 1942. In 1941, she was one of four Indian representatives nationwide selected as a delegate to the Museum of Modern Art and the Museum of the American Indian in New York City.

Nellie Star Boy Menard
Photo by Rosebud Photo Company

After managing Northern Plains Arts and Crafts in Browning, Montana, during World War II, she moved to the Sioux Indian Museum in Rapid City, SD, where she was employed by the federal Bureau of Indian Affairs for the next 30 years. During this time, Ms. Menard was admired not only for her mastery of quiltmaking, but also for her skill at other Sioux crafts and as a respected arbiter of traditional artistic standards. Because of her excellent featherwork, she was selected to make 12 war bonnets to be displayed at the 1967 World's Fair in Montreal, Canada. Her other artistic skills include tanning, quillwork, beading, crochet, and making handwoven shawls. As a manager of craft sales and as a curator, the responsibility for purchasing items from traditional craftspeople for resale and for selecting objects for museum display placed her in a key position over a long period of time that helped determine the types and quality of craft items produced by a large number of artists. This role required both deep knowledge of traditional artistic values and keen diplomatic skills.

In Sioux culture, an accomplished traditional quiltmaker is measured not only by a mastery of needlework techniques, of the creative use of the star motif, and of traditional aesthetic principles, but also by her dedication to community in the practice of her art. Over her lifetime, Ms. Menard has produced scores of quilts for such traditional family and community purposes as fundraisers for local organizations, gifts for weddings, baptisms, graduations, funerals, honoring ceremonies, and naming ceremonies. Summing up the many dimensions of her accomplishment, Marsha MacDowell, Curator of Folk Arts at the Michigan State University Museum, stated, "Menard is an excellent quiltmaker whose work is embedded in the Sioux experience, she is recognized . . . for her lifetime of work spent publicly educating non-Sioux about Sioux culture, and [she is recognized] within the community as an authority on tribal arts."

Buck Ramsey

In the introduction to his 1910 book *Cowboy Songs and Other Frontier Ballads*, folklorist John Lomax wrote: "From 1870 to 1890 one million mustang ponies and twelve million head of longhorn cattle were driven up the trail from Texas to market in Kansas, Wyoming, Montana, and other western states....Behind and around and ahead of each bunch of cattle rode a group of men, mostly very young, bold, youthful Vikings of the seas of sage grass through which they pushed their way. They came to be known as cowboys—the boys who take care of the cows (from the Spanish "vaquero")." Before, during, and after this heyday of one of our Nation's most celebrated professions, one of the most prized possessions these cowboys carried with them was the spirit of balladry inherited from their Anglo forebears. Much like the old printed "broadsides"—poetic renditions of tragedies, scandals, or heroic acts that could be recited or sung to a common melody—newspapers and magazines, no less immune to the romantic view of the heroic westerner than pulp fiction writers of the day, printed poems from and about the West. Sparked by the annual Cowboy Poetry Gathering begun in Elko, Nevada, in 1985, a decade of rediscovery has reconnected people throughout the West with scores of living bearers of their poetic past—working ranchers who cast their cherished memories and real or imagined life experiences in rhymed verse. Widely admired at cowboy cultural gatherings throughout the West is a deacon of the West Texas cowboy poetry and song tradition, Buck Ramsey.

Born on the Texas plains, Buck Ramsey claims the community of Middle Well in the Texas Panhandle as the spiritual home of his youth, because it was there that he fell in love with cowboy life. His Uncle Ed, between cowboying stints in New Mexico,

would show Buck how to braid tack or would sing him the old cowboy songs. After high school, Buck roamed around some before settling down as a cowpuncher and roughstock rider on the big ranches along the Canadian River. In 1963, while working for the Coldwater Cattle Company, a horse got him down when a bit shank snapped, and he ended up getting around in a wheelchair. But he never quit being a cowboy. His lifelong love of poetry and cowboy song intensified, and while working at other jobs like bookkeeping and newspaper reporting, he learned old poems and songs and wrote new ones as well. He honed his skills at singing the old cowboy songs, and took it upon himself to look deeply into their history. Many songs had been appropriated by the commercial music and film industries and fed back to Westerners as pop tunes stripped of their original fullness and integrity. Buck collected and performed faithful versions of the old songs. "I consider him to be a national treasure," said Kevin Mulroy, archivist at the Gene Autry Western Heritage Museum in Los Angeles. "[He's] really saving an endangered art form, an endangered species, in preserving some of the traditional Texas songs."

Buck Ramsey is a gifted preserver, writer, and performer of poetry, prose, and music. He has made two recordings in recent years—*Rolling Uphill from Texas* and *My Home It Was in Texas*—that include his original compositions as well as classics like "Git Along Little Dogies," "Red River Valley," and "Streets of Laredo." Both recordings won the Western Heritage Wrangler Award from the National Cowboy Hall of Fame for Best Traditional Album in 1992 and 1994, respectively. Reciting his poem "Anthem" that has become one of the most widely known and admired cowboy poems, he appeared in the national television production "Elko: A Cowboy Gathering." "Anthem" is the Prologue to his epic poem *And As I Rode Out on the Morning*, published by Texas Tech University Press. Now making his home in Amarillo, Texas, Buck is widely sought out to perform in a variety of settings, from cowboy poetry events to the Smithsonian Institution. His own works are as admired as his traditional ones. In the words of writer Andy Wilkinson, "His powerful pieces use cowboy lingo to achieve a universal elegance—a sort of Robert Burns in boots."

Buck Ramsey
Photo by Scott Braucher

CREDITS

THE 1995 National Heritage Fellowships ceremonies were produced for the National Endowment for the Arts, Folk & Traditional Arts Program by the National Council for the Traditional Arts. The ceremonies were planned and coordinated for NCTA by Claudia Telliho.

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Special Thanks To:

J. C. Penney Company
National Public Radio
The Maryland State Arts Council
Lisner Auditorium

ACKNOWLEDGEMENTS

THE National Endowment for the Arts would like to express its appreciation to the National Council for the Traditional Arts (NCTA) for their assistance in planning the 1995 National Heritage Fellowships concert, reception at the White House, and other related events. NCTA is a private non-profit corporation founded in 1934 and dedicated to the presentation and documentation of folk and traditional arts in the United States. The National Endowment for the Arts would also like to thank the J.C. Penney Company for their generous contribution to these events and acknowledge the invaluable assistance of the following individuals:

Carola Asch, Cineson Productions
Carlyle Suites Hotel
David Brant
Carol Edison
Annie Hatch
Agnes Ho
Harris Wray
Daphne Shuttleworth
Marsha MacDowell
Charles Walden
Bill Shull
Jack Burlison
Rusty Dutton
Mark Puryear
Charles Fishman
Dierdre Henry
Steve Kidd

The National Heritage Fellows 1982-1994

1982

Dewey Balfa*
Cajun Fiddler
Basile, LA

Joe Heaney*
Irish Singer
Brooklyn, NY

Tommy Jarrell*
Appalachian Fiddler
Mt. Airy, NC

Bessie Jones*
Georgia Sea Island Singer
Brunswick, GA

George López*
Santos Woodcarver
Cordova, NM

Brownie McGhee
Blues Guitarist
Oakland, CA

Hugh McGraw
Shape Note Singer
Bremen, GA

Lydia Mendoza
Mexican-American Singer
Houston, TX

Bill Monroe
Bluegrass Musician
Nashville, TN

Elijah Pierce*
Carver/Painter
Columbus, OH

Adam Popovich
Tamburitza Musician
Dolton, IL

Georgeann Robinson*
Osage Ribbonworker
Bartlesville, OK

Duff Severe
Western Saddlemaker
Pendleton, OR

Philip Simmons
Ornamental Ironworker
Charleston, SC

Sanders "Sonny" Terry*
Blues Musician
Holliswood, NY

1983

Sister Mildred Barker*
Shaker Singer
Poland Springs, ME

Rafael Cepeda
Bomba Musician/Dancer
Santurce, PR

Ray Hicks
Appalachian Storyteller
Banner Elk, NC

Stanley Hicks*
Appalachian Musician/
Storyteller/Instrument
Maker
Vilas, NC

John Lee Hooker
Blues Guitarist/Singer
San Carlos, CA

Mike Manteo*
Sicilian Marionettist
Staten Island, NY

Narciso Martínez*
Texas-Mexican
Accordionist/Composer
San Benito, TX

Lanier Meaders
Potter
Cleveland, GA

Almeda Riddle*
Ballad Singer
Greers Ferry, AR

Simon St. Pierre
French-American Fiddler
Smyrna Mills, ME

Joe Shannon
Irish Piper
Chicago, IL

Alex Stewart*
Cooper/Woodworker
Sneedville, TN

Ada Thomas*
Chitimacha Basketmaker
Charenton, LA

Lucinda Toomer*
Black Quilter
Columbus, GA

Lem Ward*
Decoy Carver/Painter
Crisfield, MD

Dewey Williams
Shape Note Singer
Ozark, AL

1984

Clifton Chenier*
Creole Accordionist
Lafayette, LA

Bertha Cook*
Knotted Bedspread Maker
Boone, NC

Joseph Cormier
Cape Breton Violinist
Waltham, MA

Elizabeth Cotten*
Black Songster/Songwriter
Syracuse, NY

Burlon Craig
Potter
Vale, NC

Albert Fahlbusch
Hammered Dulcimer
Maker/Player
Scottsbluff, NE

Janie Hunter
Black Singer/Storyteller
Johns Island, SC

Mary Jane Manigault
Black Seagrass Basket Maker
Mt. Pleasant, SC

Genevieve Mougin*
Lebanese-American Lace
Maker
Bettendorf, IA

Martin Mulvihill*
Irish-American Fiddler
Bronx, NY

Howard "Sandman" Sims
Black Tap Dancer
New York, NY

Ralph Stanley
Appalachian Banjo
Player/Singer
Coeburn, VA

Margaret Tafoya
Santa Clara Pueblo Potter
Espanola, NM

Dave Tarras*
Klezmer Clarinetist
Brooklyn, NY

Paul Tiulana*
Eskimo Maskmaker/
Dancer/Singer
Anchorage, AK

Cleofes Vigil*
Hispanic Storyteller/Singer
San Cristobal, NM

Emily Kau'i Zuttermeister*
Hula Master
Kaneohe, HI

1985

Eppie Archuleta
Hispanic Weaver
San Luis Valley, CO

Periklis Halkias
Greek Clarinetist
Astoria, Queens, NY

Jimmy Jausoro
Basque Accordionist
Boise, ID

Meali'i Kalama*
Hawaiian Quilter
Honolulu, HI

Lily May Ledford*
Appalachian Musician/Singer
Lexington, KY

Leif Melgaard*
Norwegian Woodcarver
Minneapolis, MN

Bua Xou Mua
Hmong Musician
Portland, OR

Julio Negrón-Rivera
Puerto Rican Instrument Maker
Morovis, PR

Alice New Holy Blue Legs
Lakota Sioux Quill Artist
Oglala, SD

Glenn Ohrlin
Cowboy Singer/Storyteller/Illustrator
Mountain View, AR

Henry Townsend
Blues Musician/Songwriter
St. Louis, MO

Horace "Spoons" Williams*
Spoons/Bones Player/Poet
Philadelphia, PA

1986

Alfonse "Bois Sec" Ardoin
Black Creole Accordionist
Eunice, LA

Earnest Bennett
Anglo-American Whittler
Indianapolis, IN

Helen Cordero*
Pueblo Potter
Cochiti, NM

Sonia Domsch
Czech-American Bobbin Lace Maker
Atwood, KS

Canray Fontenot*
Black Creole Fiddler
Welsh, LA

John Jackson
Black Songster/Guitarist
Fairfax Station, VA

Peou Khatna
Cambodian Court Dancer/Choreographer
Silver Spring, MD

Valerio Longoria
Mexican-American Accordionist
San Antonio, TX

Joyce Doc Tate Nevaquaya
Comanche Indian Flutist
Apache, OK

Luis Ortega
Hispanic-American Rawhide Worker
Paradise, CA

Ola Belle Reed
Appalachian Banjo Picker/Singer
Rising Sun, MD

Jenny Thlunaut*
Tlingit Chilkat Blanket Weaver
Haines, AK

Nimrod Workman*
Appalachian Ballad Singer
Mascot, TN/Chattaroy, WV

1987

Juan Alindato
Carnival Maskmaker
Ponce, PR

Louis Bashell
Slovenian Accordionist/Polka Master
Greenfield, WI

Genoveva Castellanoz
Mexican-American Corona Maker
Nyssa, OR

Thomas Edison "Brownie" Ford
Anglo-Comanche Cowboy Singer/Storyteller
Hebert, LA

Kansuma Fujima
Japanese-American Dancer
Los Angeles, CA

Claude Joseph Johnson*
African-American Religious Singer/Orator
Atlanta, GA

Raymond Kane
Hawaiian Slack Key Guitarist/Singer
Wai'anae, HI

Wade Mainer
Appalachian Banjo Picker/Singer
Flint, MI

Sylvester McIntosh
Crucian Singer/Bandleader
St. Croix, VI

Allison "Totie" Montana
Mardi Gras Chief/Costume Maker
New Orleans, LA

Alex Moore, Sr.*
African-American Blues Pianist
Dallas, TX

Emilio and Senaida Romero
Hispanic-American Craftsworkers in Tin and Embroidery
Santa Fe, NM

Newton Washburn
Split Ash Basketmaker
Littleton, NH

1988

Pedro Ayala*
Mexican-American Accordionist
Donna, TX

Kepka Belton
Czech-American Egg Painter
Ellsworth, KS

Amber Densmore*
New England Quilter/Needleworker
Chelsea, VT

Michael Flatley
Irish-American Stepdancer
Palos Park, IL

Sister Rosalia Haberl
German-American Bobbin Lacemaker
Hankinson, ND

John Dee Holeman
African-American Dancer/Musician/Singer
Durham, NC

Albert "Sunnyland Slim" Luandrew *
African-American Blues Pianist/Singer
Chicago, IL

Yang Fang Nhu
Hmong Weaver/Embroiderer
Detroit, MI

Kenny Sidle
Anglo-American Fiddler
Newark, OH

Willie Mae Ford Smith*
African-American Gospel Singer
St. Louis, MO

Clyde "Kindy" Sproat
Hawaiian Cowboy Singer/Ukulele Player
Kapa'au, HI

Arthel "Doc" Watson
Appalachian Guitar Player/Singer
Deep Gap, NC

1989

John Cephas
Piedmont Blues Guitarist/Singer
Woodford, VA

The Fairfield Four
African-American a capella Gospel Singers
Nashville, TN

José Gutiérrez
Mexican Jarocho Musician/Singer
Norwalk, CA

Richard Avedis Hagopian
Armenian Oud Player
Visalia, CA

Christy Hengel
German-American Concertina Maker
New Ulm, MN

Ilias Kementzides
Pontic Greek Lyra Player
Norwalk, CT

Ethel Kvalheim
Norwegian Rosemaler
Stoughton, WI

Vanessa Paukeigope Morgan
Kiowa Regalia Maker
Anadarko, OK

Mabel E. Murphy
Anglo-American Quilter
Fulton, MO

LaVaughn E. Robinson
African-American Tapdancer
Philadelphia, PA

Earl Scruggs
Bluegrass Banjo Player
Madison, TN

Harry V. Shourds
Wildfowl Decoy Carver
Seaville, NJ

Chesley Goseyun Wilson
Apache Fiddle Maker
Tucson, AZ

1990

Howard Armstrong
African-American String Band Musician
Detroit, MI

Em Bun
Cambodian Silk Weaver
Harrisburg, PA

Natividad Cano
Mexican Mariachi Musician
Monterey Park, CA

Giuseppe and Raffaela DeFranco
Southern Italian Musicians and Dancers
Belleville, NJ

Maude Kegg
Ojibwe Storyteller/Craftsman/Tradition Bearer
Onamie, MN

Kevin Locke
Lakota Flute Player/Singer/Dancer/Storyteller
Mobridge, SD

Marie McDonald
Hawaiian Lei Maker
Kamuela, HI

Wallace McRae
Cowboy Poet
Forsyth, MT

Art Moilanen
Finnish Accordionist
Mass City, MI

Emilio Rosado
Woodcarver
Utuado, PR

Robert Spicer
Flatfoot Dancer
Dickson, TN

Douglas Wallin
Appalachian Ballad Singer
Marshall, NC

1991

Etta Baker
African-American guitarist
Morgantown, NC

George Blake
Native American craftsman (Hupa-Yurok)
Hoopa, CA

Jack Coen
Irish-American flautist
Bronx, NY

Rose Frank
Native American cornhusk weaver (Nez Perce)
Lapwai, ID

Eduardo "Lalo" Guerrero
Mexican-American singer/guitarist/composer
Cathedral City, CA

Khamvong Insixiengmai
Southeast Asian singer (Lao)
Fresno, CA

Don King
Western saddlemaker
Sheridan, WY

Riley "B.B." King
African-American bluesman
Itta Bena, MS and Las Vegas, NV

Esther Littlefield
Alaskan regalia maker (Tlingit)
Sitka, AK

Seisho "Harry" Nakasone
Okinawan-American musician
Honolulu, HI

Irvan Pérez
Isleno (Canary Island) singer
Poydras, LA

Morgan Sexton *
Appalachian banjo player/singer
Linefork, KY

Nikitas Tsimouris
Greek-American musician (bagpipe player)
Tarpon Springs, FL

Gussie Wells
African-American quilter
Oakland, CA

Arbie Williams
African-American quilter
Oakland, CA

Melvin Wine
Appalachian fiddler
Copen, WV

1992

Francisco Aguabella
Afro-Cuban drummer
Manhattan Beach, CA

Jerry Brown
Potter (southern stoneware tradition)
Hamilton, AL

Walker Calhoun
Cherokee musician/dancer/teacher
Cherokee, NC

Clyde Davenport
Appalachian fiddler
Monticello, KY

Belle Deacon
Athabascan basketmaker
Grayling, AK

Nora Ezell
African-American quilter
Eutaw, AL

Gerald R. Hawpetoss
Menominee/Potowatomi regalia maker
Milwaukee, WI

Fatima Kuinova
Bukharan Jewish singer
Rego Park, NY

John Naka
Bonsai sculptor
Los Angeles, CA

Ng Sheung-Chi
Chinese *Toissan muk'yu* folk singer
New York, NY

Marc Savoy
Cajun accordion maker/musician
Eunice, LA

Othar Turner
African-American fife player
Senatobia, MS

T. Viswanathan
South Indian flute master
Middletown, CT

1993

Santiago Almeida
Texas-Mexican conjunto musician
Sunnyside, WA

Kenny Baker
Bluegrass fiddler
Cottontown, TN

Inez Catalon
French Creole singer
Kaplan, LA

Nicholas Charles* & Elena Charles
Yupik woodcarver/maskmaker and skinsewer
Bethel, AK

Charles Hankins
Boatbuilder
Lavallette, NJ

Nalani Kanaka'ole & Pualani Kanaka'ole Kanahele
Hula Masters
Hilo, HI

Everett Kapayou
Native American singer (Mesquakie tribe)
Tama, IA

McIntosh County Shouters
African-American spiritual/shout performers
Townsend, Georgia

Elmer Miller*
Bit and spur maker/silversmith
Nampa, ID

Jack Owens
Blues singer/guitarist
Bentonia, MS

Mone & Vanxay Saenphimmachak
Lao weaver/needleworker and loommaker
St. Louis, MO

Liang-xing Tang
Chinese-American *pipa* (lute) player
Bayside, NY

1994

Liz Carroll
Irish-American fiddler
Chicago, IL

Clarence Fountain & the Blind Boys
African American gospel singers
Atlanta, GA

Mary Mitchell Gabriel
Native American basketmaker (Passamaquoddy)
Princeton, ME

Johnny Gimble
Anglo fiddler, (Western Swing)
Dripping Springs, TX

Frances Varos Graves
Hispanic American *colcha* embroidery
Ranchos de Taos, NM

Violet Hilbert
Native American storyteller/conservator (Skagit)
Seattle, WA

Sosei Shizuye Matsumoto
Japanese tea ceremony master
Los Angeles, CA

D.L. Menard
Franco-American Cajun musician / songwriter
Erath, LA

Simon Shaheen
Arab American *oud* player
Brooklyn, NY

Lily Vorperian
Armenian (Marash-style) embroidery
Glendale, CA

Elder Roma Wilson
African American harmonica player
Blue Springs, MS

* (deceased)

Graphic Design by Kevin Osborn, Research & Design, Ltd., Arlington, Virginia